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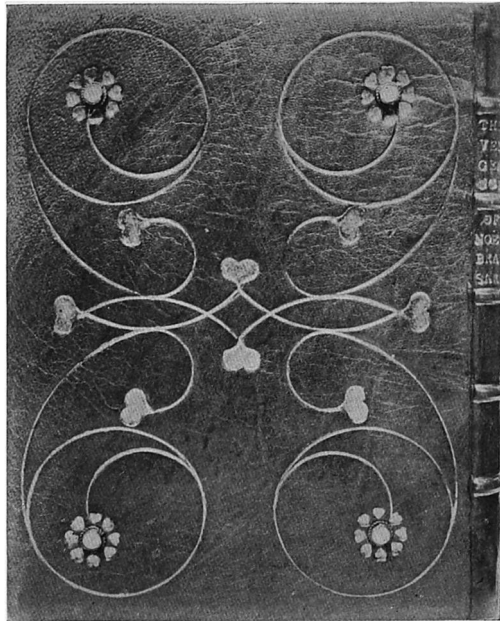
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EDWARD ERTZ AND HIS WORK

America has produced no inconsiderable number of able artists who are better known, more highly appreciated, and more generously honored in the Old World than in the New. Indeed, some of these men are scarcely known on this side of the Atlantic. They do not figure largely in current art exhibitions in this country, and hence their names are not heralded to the public among the host of aspirants for fame and fortune. They do not even cater for an American clientele, and hence their works are rarely seen in dealers' galleries. On the contrary, impelled by love of foreign environment, or influenced by business relations or newly acquired family ties, they have settled in some odd nook or corner of the Old World, in which year after year they follow their profession, and from which they send out works to European exhibitions which bring them the meed of well-deserved respect and well-merited esteem.

To this number belongs Edward Frederick Ertz, who for fully twenty years has been lost to American art circles. This is not saying, in any sense, that he is expatriated. He is still an American citizen, still takes the liveliest interest in the artistic development of his native land. He is simply one of the many who have been led to Europe in the furtherance of their art education, and who have found interest enough—and success enough—when student days were over to settle among strange people and



ARTISTIC BOOKBINDING
By May Rosina Prat

court fortune amid new surroundings. For many years the artist has made his home at Polperro, Cornwall, England, and it is here that his best work as painter, water-colorist, etcher, and monotypist has been done, and, one may venture to assert, is yet to be done.

Ertz was born in Chicago in 1862, and began his art work as a



EDWARD ERTZ
From a Photograph

wood-engraver. This occupation he followed for several years, and in his case, as in that of many another artist, this work did not merely foster a love for different forms of art expression, but it stood him in good stead when he finally abandoned the shop and resumed his studies under competent teachers. He took a course of instructions in the Art Institute of Chicago, where he soon acquired the reputation of being one of the promising men of the school. Unfortunately, however, his studies had to suffer interruption, and his circumstances necessitated his making a practical use of the rudiments of the art to which he was so ardently devoted.

This was the time when there was a demand for good illustrators, and the young student thought he saw a greater future in newspaper and magazine work than in studio practice. Consequently, on severing his connection with the school, he bent every energy toward perfecting his art on the line of illustration. Having been born and brought up in Chicago and having been accustomed throughout his youth to a tame and featureless landscape, he felt the necessity of broader experience, and his first move was to seek the mountainous districts of Colorado. Here for an extended period he sketched the rugged scenery in which that state abounds. Thence he went to New Orleans to study the effects of a semi-tropical climate. Finally, with portfolios filled he returned to Chicago to realize, so to speak, on the sketches he had so assiduously made.

A favorable opportunity was not far to seek. The Eastern publishers, and especially the publishers of the so-called "big" maga-

zines, recognized his ability and were generous in their commissions. Thus for several years he worked solely as an illustrator, interspersing assignments with frequent excursions to the woods, hills, and swamps of New York state. But, as wood-engraving had been but a stepping-stone toward illustration, so this latter form of art expression was destined to be merely a stepping-stone to what he regarded as a still higher form.

It was with the money earned by making clever sketches for the magazines that he was enabled to



ONE PHASE OF CHILD LIFE

By Edward Ertz



THE OTHER PHASE

By Edward Ertz

realize his ambition of going to Paris and receiving systematic instruction from some of the accredited masters. There he took lessons successively under De Lance, Callot, Lefebvre, and Courtois. His ability as a draftsman and as a watercolorist was soon recognized, and that, too, in a substantial way that enabled him to prolong his residence in Paris and enjoy the privileges of that unrivaled art center. He was selected as professor of aquarelles in Delaclone Academy, a position which he held with credit and profit to himself for many



THE ROCK-HEWN STAIRS
By Edward Ertz

years. Then came his marriage and his settling in Polperro, the home of his bride. New ties and new successes in his Cornish home apparently completely weaned him from early associations, and he has since been content with an occasional visit to America.

Ertz is in every sense an all-round man, and he has been equally successful in several lines of work. The reputation acquired as a teacher at Delacuse Academy gave him a certain prestige at Polperro, and it was not long before he had an interesting and profitable class of devoted pupils. For several years it has been his custom

to take a number of promising students and make extended trips to various parts of Europe, serving in the double capacity as guide and instructor. These tours he has uniformly made to subserve his own development as an artist, returning to Cornwall with innumerable sketches and studies in black-and-white, water-color, and oil, which he has subsequently elaborated into finished pictures.

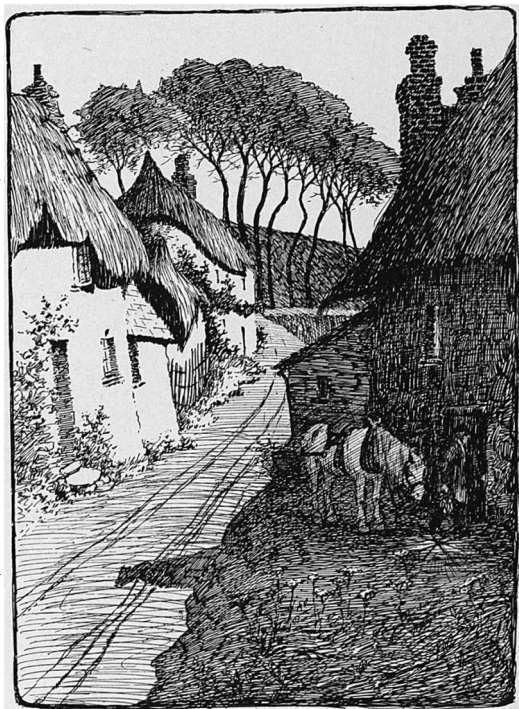
These completed works have found their way to the principal exhibitions of England and the Continent, and they have uniformly been of such quality as to enhance his reputation and cause him to take rank among the well-known artists of the day. In 1895, he was awarded a gold medal at the International Exposition at St. Étienne, France. The following year he won a gold medal at Ville D'Angiers, and a few months later he was awarded a grand prize at Rouen. In 1897 he received a gold medal at Ville D'Elboul. In 1901 he was made a member of the Royal British Art Association. That he is

not without honor in his own country is shown by the fact that less than a month ago he was awarded a bronze medal at Philadelphia.

Ertz has ever been an earnest worker, and it has been his love of experiment, and his enthusiastic effort to master the different media of art expression, that has made him so proficient in different lines of work. He has been quick to read the signs of the times, and prompt to profit by new opportunities. He was one of the first to see that the development of zinc etching sounded the doom of the wood-engraving in newspapers and magazines, and he was equally quick to see that the perfecting of the half-tone process, now so universally used in book and magazine illustration, would result in a decline in pen-and-ink work. Hence his early abandonment of wood-engraving and black-and-white drawing.

He was one of the first to recognize the possibilities of monotyping, and he has practiced this new art with rare success. As a water-colorist he has followed the best traditions of the art. He has a fine sense of color, and his clever manipulation of his pigments has enabled him to produce the most charming effects in this lighter medium. In oil painting portraiture for a time dominated his efforts, but latterly, since he took up his residence in Polperro, he has devoted himself more and more to landscapes and marines.

For the most part Ertz has eschewed fads and kept aloof from mere vogues of the day. Consequently his landscapes and marines are bits of straightforward rendering, in which he



A VILLAGE STREET
By Edward Ertz

has sought to interpret nature according to his own feeling and to record her beauties in a direct and forceful way. Many of his most successful pictures are the direct outcome of his repeated tours



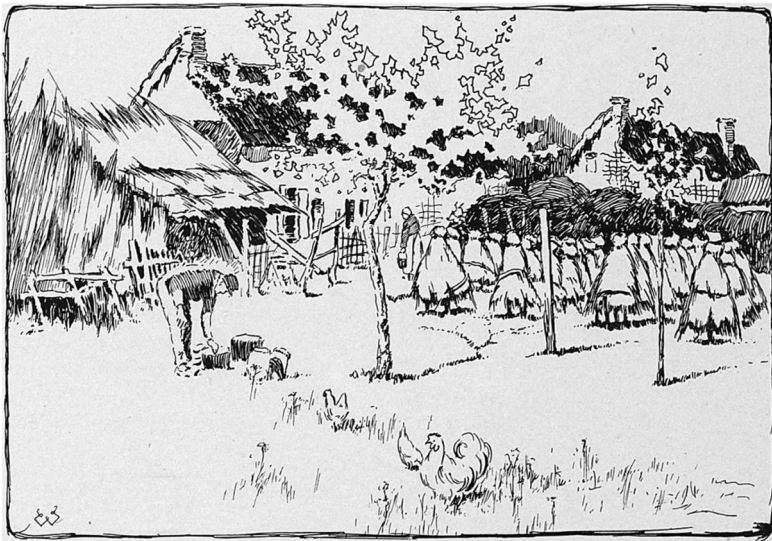
A SUMMER MOON
By Edward Ertz

through Europe. But, nevertheless, his most favorite sketching grounds are his Cornish haunts, whose unique charms have caused so many artists to make them fleeting or prolonged visits. He has made the life and scenery of Cornwall his own, and it is safe enough to predict that his best work henceforth will be the interpretation of his own home.

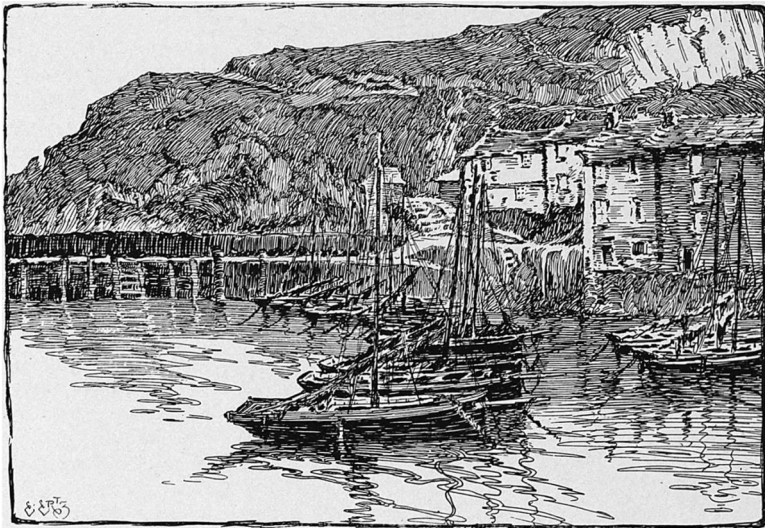
One may confidently look forward with much interest to the future work of this artist. That he has won his place among the great painters of the world no one—and least of all himself—would contend. This much, however, may be

said: The recognition thus far accorded him has been earned by careful, earnest, legitimate work, and there is every reason to think that the methods by which he has achieved his later successes have been confirmed. The man is too conscientious a worker to lapse into anything like studio formulas, which have been the undoing of so many a promising artist.

C. E. HALL.



FRENCH BEE FARM
By Edward Ertz

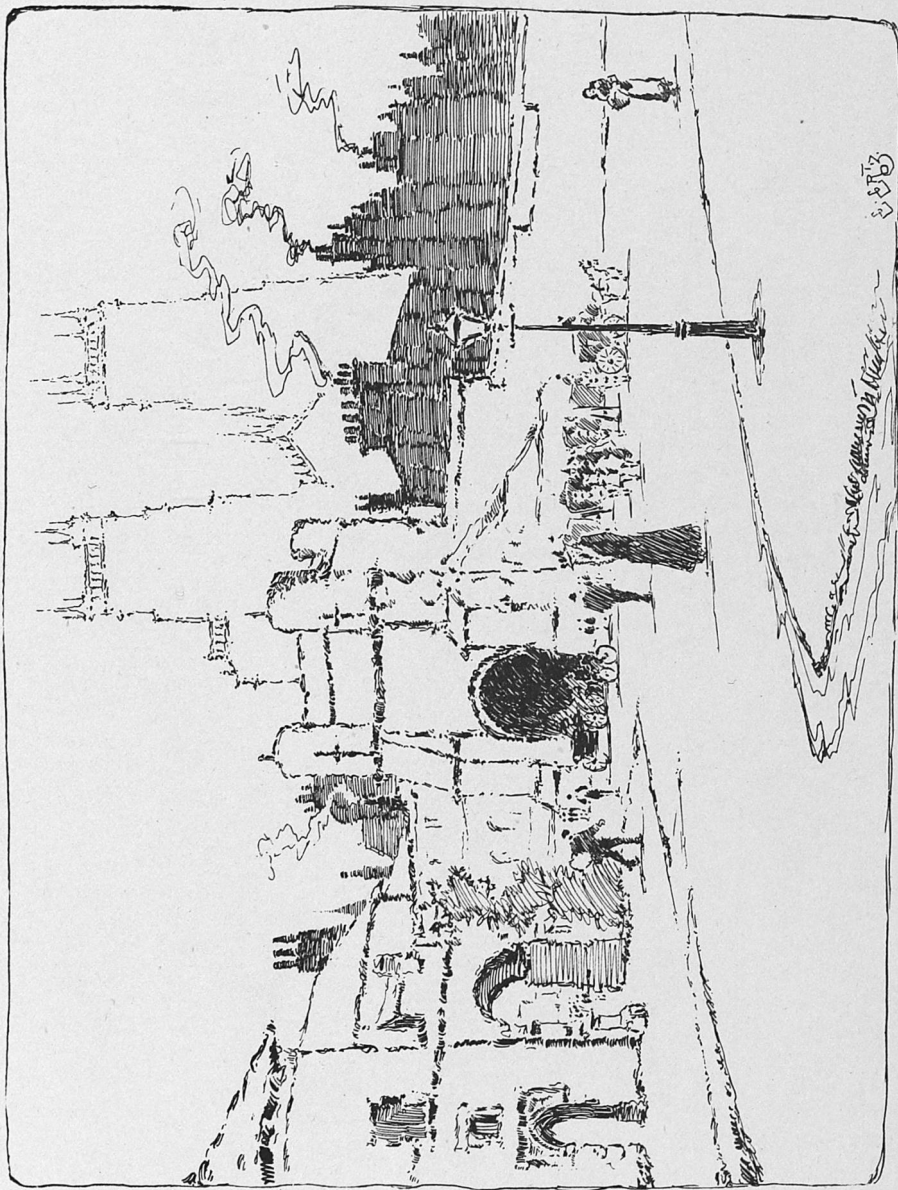


POLPERRO HARBOR
By Edward Ertz



THE NET MENDER
By Edward Ertz
From a Water-Color





YORK CATHEDRAL
By Edward Ertz

